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EDITED BY  
E. MINSHALL.

No. 88.—APRIL, 1895.

and Review.

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# THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW  
Devoted to the interests of Worship Music in the  
Nonconformist Churches.

EDITED BY E. MINSHALL.

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## Open the Churches.

MR. W. T. STEAD recently contributed a most sensible article to the pages of *The New Age*, pointing out what may perhaps be termed the wickedness of shutting up the churches from one Sunday evening to the next Sunday morning. He maintains that if any ordinary man of the world was to invest trust money on the same principle which Christian people invest money collected for the service of the Lord, he would probably find himself in gaol. Mr. Stead reckons that nearly £20,000,000 is locked up in church buildings and sites in London alone, and he asks the question, "Is it well invested?"

Every chapel should be utilized every day of the week for the welfare of the people. In London, where there are so many young people without real homes, the Church might be made their home. Instruction, recreation, social intercourse, friends, should be found at their church. But with very few exceptions, the church is only open twice on Sunday and once in the week. What is being done, during the week, for instance, at the Metropolitan Tabernacle, Westminster Chapel, or the City Temple, places situated in the very centre of the busy life of this great metropolis? The first two are open one night a week for service, and the City Temple

is closed every evening except Sunday. Mr. Stead may well ask, Is the cost of these places well invested? The City Temple, for example, including the site, etc., is said to have cost over £80,000. Is the occupation of the building for four hours a week worth that sum? Why, it would be far cheaper to take a hall for the services, and it would further save the burden of repairs, caretakers, etc. The same remark, of course, applies to other places besides the City Temple. It is very clear that the authorities of a large number of our churches are not alive to the necessity of making full use of their buildings.

We have long advocated that one night a week should be devoted to music. Fine organs are to be found in some churches; why should they not be heard? People require recreation. Why should the Church not provide that which is elevating and refining? To many a poor struggling soul an evening of good music is the only bright period to relieve the daily toil of the week. To others it is a counter attraction to the public-house and low music hall. Why are the churches not made a haven of rest and a harbour from temptation for these people? Some ministers, conscientiously no doubt, though with what reason we cannot find out, think it wrong to put a chapel to such a use. But others, we are reluctantly compelled to believe, object through jealousy. They cannot fill their churches by their preaching on Sunday, and they don't like to see them filled by attractive music on a week evening. How can such a narrow-minded ministry expect to succeed? Dr. Clifford and the Rev. Hugh Price Hughes, probably the two ministers who have done most for the welfare of the weary workers in London, may be held up as examples to their brother ministers, and they are to be greatly honoured for their efforts. Westbourne Park Chapel is the centre of much activity of every kind, and puts to shame most of the prominent chapels. The Rev. H. P. Hughes, amidst all his work in connection with his mission, provides an excellent concert every Saturday night in Prince's Hall, which is invariably crowded. We need not go far to ascertain why these two gentlemen are the most popular ministers in London to-day. They work amongst the people and for the people, and use their places of worship for the benefit of the people. A week's practice of this kind is worth more than a twelvemonth's preaching, however eloquent, by those men who do nothing but preach.

We hope Mr. Stead's protest will reach those needing his remonstrance, and that a speedy reformation may be the result.

A London correspondent writes:—"Our minister, being a veritable heathen in musical matters, tramples poor Orpheus in the dust. But he is careful to regale us with one or two of Sankey's every Sunday. Our cup of joy is therefore full. Most of the male choir members have left since the settlement of the pastorate." This is deplorable. The good man evidently needs conversion. No wonder he has many empty pews!



### Dur Competitions.

THE prize of two guineas offered for the best Choral March has been awarded to

MR. ERNEST H. SMITH, F.R.C.O.,  
87, Vandyke Street,  
Liverpool.

It will be issued with next month's journal. For anniversary or festival services it will be found very effective.

### The Next Competition.

We offer a prize of two guineas for the best Harvest Anthem. The following are the conditions:—

1. Compositions must be sent to our office not later than May 1st, 1895.
2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.
3. The piece (in short score) must cover not less than four, and not more than seven pages of our Popular Anthem series.
4. The successful composition shall become our copyright on payment of the prize.
5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.
6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit or suitability.
7. Our decision in all matters relating to the competition shall be final.

The Festival Hymn and Tunes for Whitsuntide selected by the Manchester Sunday School Union are before us. We understand over 700 were sent in for the competition, so the adjudicators have had no easy task. Messrs. C. E. Kettle, F. C. Carter, Walter E. Haslam, R. H. Wilson, G. H. Newton, and J. H. Maunder, are the successful composers. Over 157,000 copies of last year's selection were sold.

We were very glad to note that in connection with the opening of a new pulpit and organ at Claylands Congregational Church, Clapham, the ministers, together with their respective organists and choirs of neighbouring chapels, undertook a series of choral services extending over a week. Such an example of friendly interest and sympathy might with advantage be followed in many places.

In our article on Mr. Trefelyn David last month Mr. Percy Notcutt was described as "the well-known musical agent." We understand Mr. Notcutt is not an agent, but the sole proprietor of the *Musical Exchange*.

The annual performance of the *Messiah* is to be given in Christ Church, Westminster Bridge

Road, S.E., on Good Friday. Singers willing to assist in the chorus will be heartily welcomed. They should communicate with Mr. J. R. Cranfield, 129, Broomwood Road, Clapham Common, S.W.

Monthly free organ recitals are given at the Congregational church in a large Midland town, at which a selection of good and elevating music is rendered. These recitals are announced from several of the Nonconformist pulpits; but the authorities of one church refused to make the announcement, on the grounds that it was not a "religious service." Yet, at this same church, soirées, entertainments, etc., etc., to be given in the "drawing room" at the rear of their church, are constantly announced.

### A Seventeenth-Century Amateur.

ANTIQUARIANS are not, as a rule, very gay people; they are hardly the kind of folk we should choose to keep us company for the sake of their exhilarating conversation. Yet with the will to smile we can get material for mirth from even so unpromising a source, and the diary of Anthony Wood is, here and there, more amusing than much of the new humourists.

Wood's career as an antiquarian does not here concern us. He was antiquarian first, and then amateur fiddler, and it is in relation to music that I have collected a few notes which may be of some little interest. But some biographical details are perhaps necessary to inform the modern reader who this amateur of the seventeenth century was.

Anthony Wood, then, or à Wood, as he sometimes called himself—if he had been a Frenchman he would certainly have ennobled himself, like Béranger, with the *de*—Anthony à Wood was born in a house adjoining Merton College, Oxford, on December 17th, 1632. He died on November 29th, 1695, and thus lived through some of the most stirring times in the history of Oxford, and of England. At five years of age he was "put to school to learn to read the Psalter." He admits that he was always slow of apprehension, which he ascribes to having been knocked down in the street by a carrier's horse, an accident that also caused a slight deafness, of which Anthony took advantage when he found it convenient. He was not so deaf as he seemed. At eight he was put to a Latin school, and showed some indication of his musical taste by beginning to collect ballads. A year later he entered New College School, and enjoyed frequent holidays, for the "tumult of arms" disturbed the schooling, and he found many opportunities of gazing at and talking to the soldiers who passed through the city. He tells us that he was at this time "a pettish boy, likely to scream when crossed." Presently his mother began to talk of apprenticing him to a trade, but Anthony à Wood would hear of nothing so vulgar. "Nay, shee was so silly," he says, "that shee would several times forsooth propose to me the trade of a Tinner or Tin-man, or a man that makes kitchen-ware, Lanthorns, and such-like trivial things."



In his fifteenth year Wood entered the University. He says little about his studies, but in 1652 he obtained permission to read in the University Library, and that, he says, was the happiest day of his life. He took the M.A. degree in 1655, next year began collecting inscriptions and epitaphs, and in 1661 he commenced his work on the antiquities of his university, the work which forms his only title to fame. At the same time, too, he wrote a diary, from which we derive our knowledge of his life. It must be confessed that Wood was not a stylist. His English is bald and often incorrect. But his entries are marked by such *naïveté* and freedom, he expressed his opinion of his contemporaries so unreservedly, that amid the arid waste of names and dates and pedigrees, there meets us sometimes a paragraph which compensates us for the toilsome journey we have come. For Wood's diary contains, besides an account of his own occupations, jottings and gossip on the events of the day. We read of floods, and meteors, of suicides and murders, of men and women; how the licence of Charles II.'s Court penetrated to the University, and a canon of Christ Church was to be seen toying with an elegant lady, and fanning himself with her fan in the quadrangle, mocked by the undergraduates; how my lady Castlemaine sat motionless in her carriage for an hour that all Oxford might see the lady whom the king delighted to honour. Anthony had not the sweetest temper in the world, and he remained a bachelor. He was not very gallant towards the ladies, and about the strong-minded wife of one of the heads of college he remarks: "No need of marrying such a woman; she was mighty conceited of herself, and thought herself fit to govern a college or the University." It was his recklessness in stating unpleasant truths or suspicions that made his latter years miserable. He inserted in his "Antiquities" some libellous statements about the Earl of Clarendon, and a year before his death he suffered the ignominy of expulsion from the University, and his book was publicly burnt.

But it is as amateur musician that he appears in these columns. His diary, especially in its earlier part, before he had become immersed in his antiquarian work, contains several entries which are not without interest. In 1651 we find: "this yeare I began to exercise a natural and unsatiabie genie I had to musicke. I played by road [rote], without any teacher, on the violin; and having an eare, I could play any tune, but—you must conceive—not well." Later he tells us: "What by musicke and rare books that he found in the public library, his life, at this time and after, was a perfect Elysium." Being rather delicate in health, he went in February, 1653, to Cassington, an Oxfordshire village, and while there "followed the Plow on his well dayes, and sometimes plowed. He learnt there to ring on the six Bells, then newly put up, and having had from his most tender yeares an extraordinary ravishing delight in Musick, he practiced privately there to play on the violin. It was then that he set and tuned the strings in Fourths, and not in Fifths according to the manner, which was never knowne before."

In the same year he began to take lessons of one

C. Griffiths, whom he at first believed to be an excellent artist, but he presently found him to be no such great thing after all. That was Wood's way; like Shakespeare's ladder-climber, he "spurned the base degrees by which he did ascend;" he would suck his orange dry and then call it sour. He paid Mr. Griffiths half-a-crown entrance fee, and ten shillings quarterly, which was then quite equivalent to the three-guinea fee of to-day.

Having become proficient on his instrument, Wood did what is not unknown among our own coltish youth. In 1654 he and some companions disguised themselves as poor strolling fiddlers, and went about the country villages, in return for their music getting money and drink. On one occasion they were met by a party of soldiers, who set them playing for their diversion, and then left them, as Wood succinctly says, "without a penny." He tells us that whereas in after days his companions gloried in these youthful freaks, "he was ashamed and could never endure to hear of it."

In 1656 he began to attend weekly musical meetings at the house of William Ellis, organist of St. John's College. Of these he became so fond that, if he missed one, he could not enjoy himself the whole week after. The company on these occasions was very select, for Mr. Law, late organist of Christ Church, "a proud man, could not endure any common musitian to come to the meeting, much less to play among them. Among these I must put John Haselwood, an apothecary, a starch'd formal clisterpipe, who usually play'd on the bass-viol, and sometimes on the counter-tenor. He was very conceited of his skil (though he had but little of it), and therefore would be ever and anon ready to take up a viol before his betters, which being observ'd by all, they usually call'd him *Handlewood*."

Next year Wood had more lessons. One entry of this year is worthy of notice. The drink at these music meetings was usually paid for by any member of the party but Anthony, but in this year he actually spent a shilling on cider for one of the meetings, which he gravely records.

Under the year '59 we read: "All the time that A. W. could spare from his beloved studies of English history and antiquities . . . he spent in the most delightful facultie of musick." Of Nathaniel Crew, one of the party who afterwards became a bishop, he says, "He alwaies played out of tune, as hauing no good eare."

On Holy Thursday in this year the New College Fellows went to the Hospital and sang a five-part anthem in the chapel. After refreshments they sang a five-part song in a flower-strewed grove, and returned singing catches. One of these was by Morley, and the words ran as follows:—

Hard by a cristal fountaine,  
Diana the bright lay downe a-sleeping.  
The birds they finely chirped,  
The birds they finely chirped,  
The winds were stilled;  
Sweetly with these accenting  
The aire was filled:

This is that faire whose head a crowne deserveth,  
Which heaven for her reserveth.

During the Commonwealth, the organs at Oxford were not allowed to play. Their sound was called the

whining of pigs. Wood was of course a thorough churchman, indeed, he was suspected of a leaning to Popery. With his note on the Presbyterian view of music these notes may close. "The Presbyterians," he says, "used to loue and encourage instrumental musick, but did not care for vocall, because that was used in church by the prelaticall partie. They would avoide a tauerne or ale-house, but yet send for their liquors to their respective chambers, and tiple and smoake till they were overtaken with the creature [*anglice*, drunk]. And yet none more than these were ready to censure the boone Royallist, or any person that they saw go in or out of a tauern or alehouse. Some I confess did venture, but then, if overtaken, they were so cunning as to dissemble it in their way home by a lame leg or that some suddaine paine there had taken them."

GEORGE H. ELY.

#### FESTIVAL SERVICE IN NORTH LONDON.

A VERY successful Festival Service was held on February 28th, at Junction Road Congregational Church, N., when members of the choirs of eight Non-conformist churches in the district sang under the direction of Mr. G. H. Lawrence, of Kentish Town Church. The following Churches were represented: Caledonian Road, East Finchley, Gospel Oak, Hawley Road, Junction Road, Kentish Town Congregational, Kentish Town Wesleyan, and Park Chapel, Camden Town Congregational.

The choir thus formed was not quite so large as was anticipated, in consequence of prevailing illness, but there were about 130 present, and although numerically not very well proportioned, the parts were fairly balanced as to effect. The Sopranos, which were, as usual, greatly in excess of the other parts, were not so effective as they might have been, perhaps in consequence of their position being too much on the level, and their being too much crowded together. We should suggest that another time the back rows in the centre should, if possible, be somewhat raised. In all other respects the Church is admirably adapted for such a service, there being ample space for a large choir in the apse, and being an excellent building for musical effects. The tenor part told remarkably well, the bass was also well sustained, but the alto was somewhat weak, being rather poorly represented.

The whole service was sung with precision and good effect, the clearness of the words being a very good point. The expression and phrasing, too, were generally well attended to, some nice *piano* effects being given, especially in the collect "Lighten our darkness" (Vicars). The organ accompaniments to the service were played with much skill and judgment by Mr. Ernest W. E. Blandford (East Finchley), while the opening, offertory, and concluding voluntaries were played respectively by Mr. C. Darnton (Gospel Oak), Mr. John Sayers (Kentish Town Wesleyan), and Mr. W. E. Coe (Caledonian Road).

There was a large congregation, filling the Church in all parts except a few seats close to the choir. This was the more gratifying as on some similar occasions the attendance has been depressingly poor.

The opening hymn by choir and congregation was "O worship the King," to *Hanover*, after which the choir alone gave a fine rendering of the hymn "Angels holy," to Smart's tune *Scraphim*, in which the unison verses were particularly striking. The general Thanksgiving and the Lord's Prayer were then said, the Rev. Jas. Learmount, the newly appointed pastor of the Church, leading. It was intended that all should join

audibly in the speaking voice, but as it is not easy to get a congregation of Nonconformists to do this, the attempt was not very successful; and the discordant mumbling of a portion of the choir and a *very* few of the congregation was not edifying. If the liturgical element is desired, we think it would be much better to intone on a low note (say E.) Musical people, at all events, might join in this, and the effect would be much more harmonious and devotional. The "Amen" sung to the usual cadence was used.

Then we had some chants, Psalms 24 and 34 being selected. We confess we felt there was rather too much chanting for the kind of service, and though the congregation joined in the first, they gave it up after that and sat down, leaving the choir to sing the other alone. However, the Choir chanted with great precision and clearness, though somewhat heavily.

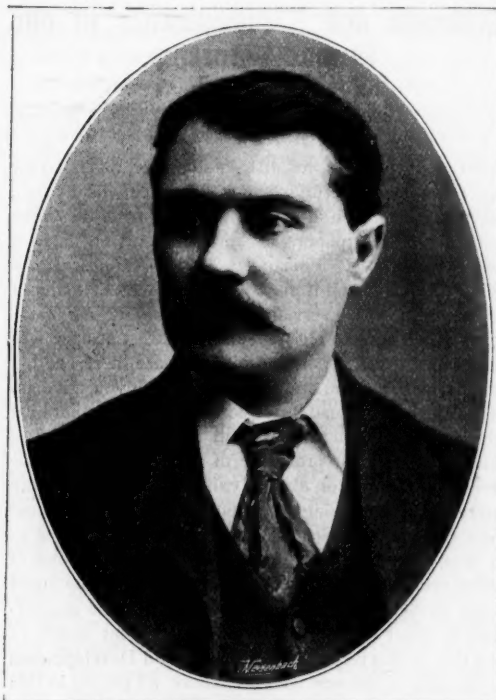
A short psalm having been read, Mendelssohn's motet, "Hear my prayer," was finely rendered, Miss Mary Fuchs (G.S.M.), taking the solo part charmingly. Her voice has a slightly incisive tone, which proved a valuable quality in such a work, as it told well against the rather large chorus. After free prayer, Elvey's bright anthem, "Praise the Lord," was sung with great spirit, and a hymn by choir and congregation, "Mighty God, while angels bless thee," to Tilleard's fine tune *Kensington New* followed, and went with a good swing.

In the regretted absence, through illness, of Rev. D. W. Vaughan, M. A., Rev. H. Coley, of Park Chapel, gave a short address. He begun by remarking that many attempts had been made in the North West district to hold united services, but never, he thought, with much success; but to-night the choirs had shown how the thing may be done. Mr. Coley then said a few words on the passage in Psalm 67, "Let the people praise Thee, O Lord, let all the people praise Thee," remarking that, though it was good to hear the choirs sing, he thought *all* should join in praise, and not in a half-hearted way either. After a reference to the difficulties in introducing new tunes, he alluded to the collection, saying that though the Committee asked for "silver," they would not object to gold! After the collection, the beautiful hymn, "The day departs," was sung, and the Benediction pronounced, followed by Stainer's Sevenfold Amen.

We were sorry that only two of the ministers out of the eight churches were present to take part in the service, but we believe others were in the congregation, and the interest of the churches was shown by the large number assembled.

We may well congratulate Mr. Lawrence and Mr. Blandford, to whom, with the hard-working hon. secretaries, Mr. Alex. Richards and Mr. W. F. Croager, the success was mainly due, on the gratifying results of this interesting service, which may be held to prove that such services are appreciated in some quarters at all events.

CONCERTS FOR THE PEOPLE.—The 428th Concert which was given in Exeter Hall on the 7th ult., was devoted to the performance of Farmer's popular oratorio, "Christ and His Soldiers." Several choirs united with Mr. Minshall's choir, making a total of about 200 voices. The choruses were sung with much spirit. "O come, all ye faithful," "Cleft are the rocks," and "Soldiers of Christ arise," being specially good. The principals were Miss Emily Davies, Miss Edith Hands, and Mr. W. P. Richards, all of whom did full justice to the work entrusted to them. Miss Hands gained two encores. The accompaniments were well played by an orchestra of forty performers. Mr. Ernest W. E. Blandford presided at the organ with excellent judgment. Mr. Minshall conducted.



### Music at Roupell Park Wesleyan Chapel.

WHEN the Wesleyans determined to build a chapel in Roupell Park, a rapidly increasing district near Tulse Hill, they very wisely decided to erect a sanctuary that would be an ornament to the neighbourhood. The result is entirely satisfactory. The building, which is in Gothic style, is altogether beautiful, and the tall and graceful spire is a conspicuous object even a long distance away. A stranger entering the church would probably think it was a high church, for the reading desk and pulpit are placed one on either side of the chancel arch, the choir stalls face each other in the large chancel, and the communion table is at the far end of the chancel. Moreover, several banners hang in various parts of the church, giving a decidedly "churchy" aspect to the building. Beauty in a church is greatly to be desired, and we were glad to find that the Roupell Park Wesleyans are not afflicted with narrow-minded views, but endeavour to touch worshippers through the eye as well as the ear.

We visited this church on a bitterly cold Sunday evening early in March. In spite of the inclement weather and the influenza epidemic, there was a very fair congregation. Arriving early, we were courteously shown to a pew near the pulpit, and supplied with a copy of the hymn-book—John Wesley's collection. We were interested in watching a small boy—evidently one of the choristers—distributing copies of the anthem in the choir stalls. He had come half an hour before service to carry out his duties "decently and in order," and

he performed that duty so quietly and reverently that evidently the lad had much interest in his work.

Just at half past six Mr. Parrington Salvage, the organist of the church (whose portrait we give), took his seat at the organ, and on commencing an extempore voluntary, the vestry door opened, and a procession of men, boys, and minister proceeded into the church, the choristers marching up the chancel steps into their seats, and the minister proceeding to the pulpit. Previously, some half dozen ladies had taken their places in the choir stalls. The formation of the choir is just what we have frequently advocated, viz., men, boys, and women. The boys' voices are generally bright and penetrating, while the ladies' voices add body and refinement to the singing. The choir stalls were not full on this occasion, twenty-two singers being present. They sang well, the ladies' voices being especially good. The boys, however, were not heard much. We understand the full choir numbers about thirty-eight, and most of them are regular in attendance.

The service was of the ordinary kind, and was conducted by the Rev. G. W. Sawday, the circus superintendent. The opening hymn was "Nont is like Jeshurun's God," which was sung to a tune we did not know. It was sung vigorously, but without much regard to expression. A prayer and the Lord's Prayer repeated by the people followed, after which Bunnett's well-known Magnificat in F was sung chiefly by the choir, the congregation remaining seated. Some of them, however, joined in with spirit. The choir rendering was very good indeed; there was no dragging, and time, tune, and expression were carefully attended to.

After a Scripture lesson and a prayer, another



hymn, "Jesus my Saviour, Brother, Friend," was sung, and into this the congregation put much more feeling and expression.

After the sermon a collection was made, during



which Mr. Salvage played in a very tasteful manner Batiste's Andante in A minor.

The last hymn was, "Christ the true anointed Seer," which was sung to a unison tune, by Hoyte, unknown to us. To this hymn only "Amen" was sung.

As the Communion Service was to be held, the concluding voluntary was very brief—during which the choir quietly marched two and two back again into the vestry.

The organ is a fine instrument by Hunter of Clapham, and is blown by an Otto gas engine. The specification will be found in another column. Mr. Salvage is a showy player, and constantly produced some beautiful effects by means of his skilful registration. He sustains the singing very effectively. One point struck us, however, where an improvement might be made. The congregation—if not the choir—seem to be a little uncertain when to commence singing the verses of the hymns, owing to no uniformity of method of beginning. We have always found it best for the organist to make a distinct stop between every verse and sound the treble note for half a second before playing the full chord for the following verse. This secures a prompt and uniform attack on the part of choir and congregation.

Mr. Salvage has been organist of the Church for eight years. He was formerly a pupil of Mr. Hoyte's. He has written, amongst other things, the following: a Te Deum in C, an anthem, "My God and Father," a Jubilate and Kyrie in D, besides many tunes. He takes considerable trouble with his choir, having two practices every week—on Wednesday and Saturday evenings. This is absolutely necessary, because an anthem is sung at every service, and at the morning service when the Church Prayers are used, the Te Deum and Venite are sung to a setting.

The choir are fully equal to performing works of a high standard. "The Messiah," Bach's "Passion Music," "St. Paul," and parts of "Elijah," have been given by them at various times, and these performances have always been much enjoyed by the congregations.

Musically, at any rate, the Roupell Park Wesleyans are moving in the right direction. They are progressive, and their example might well be followed by all those who find it difficult to fill their churches and chapels.

#### IPSWICH NONCONFORMIST CHOIR UNION.

A PERFORMANCE of Handel's *Messiah*, given by the Ipswich Nonconformist Choir Union, took place in the Public Hall, Ipswich, on Tuesday, February 26, when the hall was well filled. Mr. J. Hayward, the able and esteemed conductor, is to be congratulated on the degree of proficiency to which he had trained the large choir and band of two hundred performers. The choruses throughout the evening went exceedingly well. In addition to the choir the services of Miss Etta Wright as soprano soloist, Miss Louise Auther as contralto soloist, and Mr. Musgrove Tufnail as bass soloist, all from London, were procured, while Mr. Allan C. Orriss, member of the Choir Union, sang the tenor solos. These excellent vocalists rendered the solos to the evident satisfaction of the audience.

## Reforms and Developments in our Public Worship.

BY REV. SAMUEL PEARSON.

*A Paper read before the Ministers and Deacons' Association, Newcastle-on-Tyne.*

Two great thoughts, and all they stand for and stood for for three long centuries, must, I sympathetically feel, have at once arisen in the minds of many as they read the title of this paper, and imagined on what lines it would be written. I mean those of *Puritanism and a Free Church*. And it may be in the minds of many of the extremely conservative, and therefore the over-fearful, a feeling of resistance and distrust at once was aroused. But, my friend, if you are here, and I sincerely hope you are, let us, I beseech you, give up fighting ghosts "dead as a door nail," as men that beat the air, let us remember that all through the pages of history, that most profitable of all studies, there have ever been times of ebbing existence in which there were fierce, but losing and impossible, struggles against new customs, and sick efforts to retain the past, just as it was, in which also there was always the voice of some prophet saying, "Refrain, lest haply ye be found even to fight against God." And permit me respectfully to point out that in the two prominent words of the title of this paper—viz., Reforms and Developments—we have in the one what *we*, above all people in this land, have been supposed to stand for, and in the other we have the keynote of our age and of its wondrous scientific revelations. Shall we deny our past, and contradict the very reason of our existence? And who are we, to quarrel with and resist what is increasingly evident and convincingly plain, *God's method in this His great and wondrous world*? As so great a conservative as Cardinal Newman said, "*Change is the condition of growth*." Life consists of stages, and every stage is but temporary, a "stepping stone to higher things." In this way only, can life fulfil its purpose and reach its goal. This has been the history of the physical world. It has become what it is by constant change. It is never really at rest. There is an almost continuous leaving of its past. An ordered and endless change, and it is all associated as cause or consequence with earth's ability to sustain life, and the issue is life in ever larger variety and in ever nobler type.

"There rolls the deep, where grew the tree;  
O earth, what changes hast thou seen!  
There, where the long street roars, has been  
The stillness of the central sea."

And I believe something like this is true in the world of thought, and creed, and church organisation. Nay, have we not been very forcibly told of late that there is natural law in the spiritual world. And so phases of thought and organisation seem but temporary and only meant for men in certain stages of their being. They are but expressions and interpretations of sides of the truth, the sides which that particular age most needed, and it does not follow that, because one age needed the emphasis of a certain side, that is the side which another most needs. In this spirit let us approach our subject this evening, having more faith

in the truth than in our interpretations of it; more faith in the largeness than in the littleness of life. And permit me to say at the outset that I yield to none here in my devotion to what Puritanism and the Free Churches stand for, but at the same time I must look at them in the light of the nineteenth century and not of the seventeenth only. They had a mission in the one. *We believe they have in the other.* It is because we so believe that we are here. But it does not follow that the mission must be fulfilled on precisely the same lines. The conditions of life are not the same and therefore the needs are different. The mission of Puritanism was and is the witnessing to spiritual realities and to spiritual religion. It ever seems to say that it is in rising above the outward and visible that we enter within the veil of the unseen and spiritual. It arose and had its being in a time of tremendous reaction against the abuses and corruptions of Rome, and so it was tremendously strong in its protest against signs which have displaced their own significance; against symbols which either suggest the false, or are so weak as to lower and degrade the truth for which they stand; against forms and acts that intercept communion with spiritual realities, and against a system of display which, however put upon the stage, can only be objectionable to those earnest souls whose living devotion it mimics and interrupts rather than helps. The closet and church of the Puritan were full of the awful, gracious, beautiful voice for which he listened. He made little of sacraments and priests (*perhaps too little*), because God was so intensely real to him. What should he do with lenses who stood in the full torrent of the light? But Puritanism was bare and hard, the result of the very reaction in which it arose. *It need not continue so, it must not continue so,* it cannot afford to continue so, in an age when art is re-entering and permeating social life. It must no longer protest, in such an age, against beauty in the sanctuary and the offering of the best to God. We have no right to permit the house of God to be meaner than our own. We have no right to allow to our domestic pleasures what we refuse to our collective worship. Sebastian Bach has taught us that the best music need not belong to *one* Church, and Mr. Holman Hunt, that there is Protestant art; and why should these two gifts of God belong to *one* Church, or why should the world monopolise them? The fact is Puritanism has suspected art in both these forms, and as a consequence it can barely hold its own in an age when they are re-entering and permeating life. And, I tell you, except we awake to this responsibility we shall not hold our own—nay, we may cease to exist, and we shall deserve to.

There are reactions and reactions. Tides do not flow only in *one* direction. The pendulum never over-swings itself. There is spirit and form. There may come a time when spirit shall be all in all, but we live amid conditions at present in which spirit is contained within form and expressed by form. No doubt form is meant to lead to spirit, and the object of all symbolism to lift beyond itself, but they are evidently stages towards this object, and as such must be recognised. And so I cannot condemn, as some would have me do, the man who finds help in symbolism. I can only

recognise that he is at that stage which does find help in such things, and do all I can to show there are higher and more spiritual stages which enter into the unseen by faith, and which recognise that the things which are unseen are eternal. And in the same way let us think of the other thought which I said arose in our minds at the mention of the subject of this paper. What do we mean by a Free Church? I verily believe if many were asked what we mean by such, the answers would be but vague and doubtful. Not a few believe seriously that the essential difference between the Established Church of this land and ourselves is that their worship is liturgical and ours is not. *And really that has nothing to do with the question.* It is a fault with us that in our Churches there is *too little* popular participation in the worship, and it is a fault of the Established Church that they have too much stereotyped sameness in their services. We are no more blind to the beauty of their service in the Book of Common Prayer than we are to the stateliness of their cathedrals or the fine solemnity of their ancient churches. Our difference is in *our assertion of the principle of freedom of religion from State control.* Conscience on this point made our fathers dissenters, and conscience still holds us where we are. But, permit me to ask, are we free or do we use our freedom? I am here to-night to say we *do not*. Let us not throw stones at other churches, but reform ourselves. The customs and traditions of the past have many of our so-called free churches so in their grasp, the principle that what has been must be, everywhere and always, is in some churches such a fetter, that the result is a bondage worse than any State control in the Established Church. If the traditions of the past hold you in a relentless bondage, you are not free. Anything which hinders growth and development is the opposite of true freedom, as, *e.g.*, a stone on a blade of grass, a wall against a tree; and so anything which hinders a man's true growth, which restrains and keeps a man, or a society, or a church from reaching the best they could reach. We are told that true culture is the embodying of the best that has been thought or done in the past, the making of endless additions to ourselves, the growth and expansion of our powers towards the best that can be, a growing towards perfection. *Shall we recognise this in the intellectual life and not in our Church life?* The past has bequeathed to us a wondrous legacy of art, music, and literature, especially devotional literature; shall we refuse to use this legacy in our church work and services because, forsooth, some still keep up the old cry of Popery and refuse the good which they might have, because Roman Catholics get good through a similar channel. Shall we, with our boast of freedom, refuse to offer our prayers of penitence and aspiration in the same words in which countless thousands have found rest unto their souls, because those words happen to be in a book which the State Church uses regularly in its services? Surely we do not wish to fall into the error of that Samaritan village which would not receive the Christ Himself because His face was towards their Jerusalem of prejudice and antipathy. My friends, our freedom, if we will but use it wisely and gratefully, reverently and comprehensively, *is our great opportunity.* It

gives us the power, as in no other Church, to make our services the best possible to any Church, to glean from the great wondrous past all that is best and most inspiring, and to use the present with all its privileges and gifts even to its last revelation. In this spirit I plead with you, let us emancipate ourselves, let us give to our spiritual teachers, especially seeing we have ourselves chosen them to be our teachers, that dignity and freedom necessary to a true teacher, and let us throw out this tyranny of custom which denies our freedom, and gladly use all the best and truest of the past and present, only anxious that our ways shall have the approval of Him Who is the only recognised Head of our Churches, "Jesus Christ, the same yesterday, and to-day, and for ever"; Who in His sojourn upon earth lovingly recognised what was good in Samaritans, the heretics of those days, whose church was the great antipathy of the Jewish Church, whose last command was that we should love one another, which means, if it means anything, in spite of our differences, and also takes in not only persons but institutions, as well as in individuals. It is very easy to do the reverse, to make the worst of what there is of the evil and erroneous. But, by so doing, we shall have no difficulty in making estrangements more wide, and hatred and strifes more abundant, and errors more extreme. Make the best and the most of one another, and I think by so doing men will see 'we are His disciples, because we have love one to another.'

(To be continued.)

### Passing Notes.

I AGREE with a writer in the *Church Musician* in thinking it a serious loss to the reading public that no literary attention has been paid to the organ-blower. There are so many good stories about him, and he will so soon be extinct. Even the novelists ignore this all important functionary, for when the fiction hero or heroine enters a church at any time, and takes a seat at the organ to pour forth weird melodies and harmonic minor cadences, no mention is ever made of the blower. Of course a blower would be *de trop* if a pair of lovers were there; but then how is the bellows to be filled? The writer in the *Church Musician* gives some good anecdotes of blowers, including that hoary chestnut which couples organist and blower together in the phrase, "We did it." I am afraid, too, that is another chestnut about the railway porter blower who went to sleep during sermon, and when wakened up suddenly sang out, "Change here for Dunkeld and the North." Then we have all heard something like this: A certain blower always had a list of the music given to him out of courtesy. One day a strange organist played, and the blower got no list. All through the service the wind came in intermittent streams, and of course there was an angry interview at the close. "Well, sir," said the blower, "wot was the service you was a' singin

of?" "Calkin in C," was the reply. "Ah! there you h'are you see I 'ad no music given me, hand 'ere was I ablowin' Clarke Whitefield in G." But I have not heard the following before: In a Dublin church the choir were once startled during the singing of the psalms by the head of the organ-blower, who yelled out, "Sing like devils, the bellows is busted!" There must be many more good stories floating about. Why should not our organist readers send them in, and let us make a collection?

In a recent interview Mr. Henschel tells how he wrote "O that we Two were Maying" between eleven and three in the morning, and being in lodgings at the time, he was much annoyed that he could not try over the composition on the piano at such an hour. The eminent conductor must be a splendid fellow to have for a neighbour—after eleven, at any rate. In a crowded city our neighbours are apt to impress the fact of their proximity upon us by their evil rather than by their good actions, and I am afraid this is particularly true of the musical neighbour. Students and literary people write pathetic letters to the newspapers about the annoyance caused by street organs, but they are a trifling infliction compared to that of a musical family next door. An organ-grinder will not perform for a whole day under your window, but a household with musical tastes can contrive to keep up their noise for a good part of the twenty-four hours. They can begin before breakfast with the dear little girls who rise early to practise their scales. After that the elder daughter will take her seat at the instrument, and try over her pieces, always breaking down at the same place. Then in the afternoon come singing lessons, and the time before late dinner is cheerfully filled up by the eldest son, who is learning the cornet. Later on the family unite their talents for a "musical evening," and so the noise next door, like the poet's brook, may be said to go on for ever. The worst of it is that you can't prevent your neighbours enjoying themselves in this way, as a London lady has just learned to her cost. This lady had a musical neighbour whose piano allowed her no rest. She applied to the magistrate for relief, and was told she had better take herself off to some desert island like Robinson Crusoe. "In London," said the sapient judge, "people must put up with noise." Evidently! They must also, I suppose, put up with unsympathetic magistrates.

There is hope for the eternity of Wagner's music yet. A certain Dr. Warthin, of Vienna, has been making some interesting experiments by hypnotising unmusical men and women, and then treating them to a dose of Wagner. With the "Walkyrie Ride" the action of the heart was almost in every instance increased; the respirations in one case rose from eighteen to thirty a minute; and a general sensation of excitement was produced like what you might feel if you were taking a rapid flight through space. Why Wagner alone of all the great composers should have been selected for these experiments I cannot imagine. Different kinds of music would no doubt produce different effects. I was reading the other day the reminiscences of a musician who tells that nothing would soothe his first-born in



the long clothes stage like "Adeste Fidelis." Adults must be allowed their fancies too. Music is probably going to form a very important function in the medical world of the future. But patients must get the right kind of music. One man will want "The Old Kent Road," another will want selections from "Lohengrin"; the "Danse Macabre" of Saint-Saëns may cure one disease, while another will only yield to the "Carnival" of Schumann. Dr. Warthin's experiments may, however, have a special value of their own. If such doses of Wagner administered to weak and chilly mortals would always cause the blood to rush through their veins, and flush their pallid cheeks with the glow of health, then the master of Bayreuth might become as much of a benefactor to mankind as Koch himself once promised to become.

Some cynical individual has said that musicians wear a superabundance of hair on their heads to make up for the lack of brain matter within. I do not know how that may be with the rank and file, but I suspect that the *virtuosi* could, from their own point of view, give a much better reason for the cultivation of their Lisztian locks. It seems, in fact, to be a matter of business. A *virtuoso*, whether pianist or violinist, must make himself "interesting" to the public, especially to the ladies, if he is to draw in the dollars. Somebody has said that the time has gone by for long hair. It was once the badge of Bohemia, now it is the pride of the corn doctor. In 1840, when Liszt flaunted his locks before a gaping public, the air was muddy with romanticism, cloaks, and deep circles under the eyes. Manfred gloom, and hints of suicide were then the proper thing. But the time for such eccentricities has assuredly not gone by. Even as I write, a report comes from the States that César Thomson has not been half the success that Ysaye has been—not because Thomson is less of a violin *virtuoso* than Ysaye, but because his hair is the ordinary hair of everyday humanity, whereas Ysaye's flows like a cataract over his coat collar. And then we know how Siloti and Stavenhagen, both wearing short hair, have failed to create a "vogue" for themselves, while Paderewski and Sauer have gone to the front with sailing colours. Don't imagine that it is solely a question of artistic merit. With the critics no doubt it is that; but with the impressionable public, and especially with the impressionable female, it is more a question of dress and personal appearance. As an American critic has said, the public are much more interested in the colour of Paderewski's hair than in his tone colour.

One comes upon interesting items in out-of-the-way corners. I am led to make the remark after receiving from some thoughtful individual a recent issue of the *American Churchman*, which is publishing a series of articles on the leading Church choirs of the country. Church music in any developed state is of so recent a growth in America that there is scarcely a choir which can be said to have an extended history. The choir of Trinity Church, New York, is an exception. Here, as early as 1741, they had an organ of three manuals and twenty-six stops. They had an organist, too, but the good man appears to have fallen into convivial habits,

for he served only two years, and then the vestry directed the rector to write to London for "A Good Sober Organist," who was to have a salary of £40 per annum if he behaved with circumspection! A certain Mr. Tuckey succeeded this "sober organist." He did several notable things. One of the most notable was his introduction to American Churchmen of the Te Deum in anthem form. The event took place in 1762, and in anticipation of it Mr. Tuckey advertised in the *New York Gazette*,

Soliciting subscriptions toward defraying the expense of performing a Te Deum which should "be as good a piece of music as any of the common Te Deums sung in any cathedral church in England," and calling for volunteers for a chorus of at least fifty voices.

The crowning glory of Tuckey's career must, however, have been the performance "for the first time in America"—what a modern sound that has!—of "the celebrated Mr. Handel's sacred oratorio of the *Messiah*." This was in 1770, and just fancy—the price of the tickets was eight shillings each. By the early years of this century, music at Trinity seems to have got into a rather dead-and-alive state. I read of the year 1820, that Jackson's Te Deum in F had been sung *every Sunday for twenty years*. Think of it! Once in twenty years would be enough to sing Jackson in F nowadays. But these reminiscences are interesting.

Probably some of us have never thought of the composer of *Maidstone* ("Pleasant are Thy courts above") as a living and working musician. Dr. Gilbert, has however, just celebrated his twenty-fifth anniversary as organist of Trinity Chapel, New York, and there are many in the home country who can still remember him as a professional in various parts of Devonshire. He is an Exeter man, and has just turned sixty-six. A pupil of Sebastian Wesley and Sir Henry R. Bishop, he took his Mus. Bac. degree at Oxford in 1854, and ten years later was made F.C.O. For seven years he was an organist at Maidstone, whence we get the name of the tune which has made him famous; and he is the author of a couple of works on the antiquities of the town and on All Saints' Church there. It is quite unusual for an organist in America to be twenty-five years in one post. Church musicians there come and go, for churches are harder to please in the States than they are at home—which is saying a good deal—and are apt to grow dissatisfied with a musician after a few years of service. Dr. Gilbert may, therefore, very well be the recipient of hearty congratulations from his New York and other friends.

J. CUTHBERT HADDEN.

## Nonconformist Church Organs.

ROUPELL PARK WESLEYAN CHAPEL.

Built by Messrs. Hunter and Son.

### Great Organ.

			Pipes.
1. Open Diapason	..	8 ft. CC to C	61
2. Open Diapason, No. 2	..	8 " "	61
3. Rohr Flute	..	8 " "	61
4. Gamba	..	8 " "	61
5. Harmonic Flute	..	4 " "	61
6. Principal	..	4 " "	61
7. Fifteenth	..	2 " "	61

8. Mixture, sharp ..	2 ranks	CC to C	Pipes. 122
9. Mixture, grave ..	2 ranks	" "	122
10. Trumpet ..	8 ft.	" "	61

*Swell Organ.*

11. Double Open Diapason ..	16 "	" "	61
12. Open Diapason ..	8 "	" "	61
13. Lieblich Gedact ..	8 "	" "	61
14. Gamba ..	8 "	" "	61
15. Voix Celeste ..	8 "	C to C	49
16. Principal ..	4 "	CC to C	61
17. Fifteenth ..	2 "	" "	61
18. Mixture ..	2 ranks	" "	122
19. Cornopean ..	8 ft.	" "	61
20. Oboe ..	8 "	" "	61
21. Vox Humana ..	8 "	" "	61

*Choir Organ.*

22. Viol d'Amour ..	8 "	" "	61
23. Dulciana ..	8 "	" "	61
24. Lieblich Gedact ..	8 "	" "	61
25. Suabe Flute ..	4 "	" "	61
26. Piccolo ..	8 "	" "	61
27. Clarionet ..	8 "	C to C	49

*Pedal Organ, CCC to F.*

28. Open Diapason ..	16 ft.	30
29. Bourdon ..	16 "	30
30. Violoncello ..	8 "	30
31. Trombone ..	16 "	30

*Couplers.*

32. Swell to Great.	37. Octave Swell to Great.
33. Swell to Choir.	38. Great to Pedals.
34. Swell to Pedals.	39. Sub Great.
35. Swell Sub Octave.	40. Choir to Pedals.
36. Swell Octave.	41. Pedal Super Octave.

*Accessory Movements.*

Three Pneumatic Combination Studs to Great Organ.  
 Three Pneumatic Combination Studs to Swell Organ.  
 Tremblant to Swell and Choir Organs, Pedals.  
 On and off Great to Pedals.

**The Clergyman on his Organist.**

## ANOTHER INTERCEPTED LETTER.

MY DEAR SIR,—You may remember that on the occasion of your kindly advising me as to the choice and management of an organist, you suggested my sending you by-and-bye a detailed account of my experiences. I have now had some months of the new order of things, and I gladly comply with your request, the more especially as I have gradually come to see that there are grave errors in your methods of procedure as recommended to me. I write fully, in the hope that by so doing I may serve as *your* guide in future cases of the kind.

Well, my new organist has proved himself a man of mettle as well as a man of music. Acting on the well-known matrimonial principle of beginning with your wife as you mean to go on, I took my man on what I conceived to be the proper lines from the first. We had, of course, a Psalmody committee appointed to control his public musical actions and regulate his private musical opinions. But here I am sorry to say we found the very foundation of our troubles. You remember how Dr. Johnson told Boswell that the rich and the poor might be compelled to change places if only the poor could agree among themselves as to how the thing was to be done. Well, our committee were like the poor in that respect. I found it as difficult to

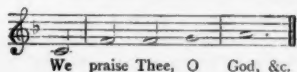
bring them into accord as it is to reconcile the Bible story of the creation with the modern theory of evolution. One member wanted our organist to do this thing one way; another member wanted him to do it quite the other way. Jones thought he played too loudly; Robinson declared he "gave out" the hymns on the "hope-I-don't-intrude" principle of our ancient friend, Paul Pry. My old acquaintance the pork-butcher—who subscribes largely to our funds and is therefore to be humoured—insisted upon having more of the "Nux Vomica" stop in the voluntaries; and the manager of the soap-works, who is a prominent member of the committee, said he wanted to be played out by music with "tunes" in it—Offen-bach instead of Sebastian Bach, I am told he meant.

One wealthy lady who makes us an annual gift of blankets for the Hottentots, sent me a letter of complaint to say that the organist did not always follow the editor's expression marks in the Hymnal. This led to a conference with the organist. It led to nothing more, I regret to say. The organist, pleading the right of private judgment in the matter on the ground that he was a Nonconformist and not a Roman Catholic organist, said—bold man!—that he did not always agree with the editor of the Hymnal in his "whisperings and shoutings" (these were his words); and, moreover, he declared it was simply impossible to change his stops with the frequency demanded by the expression marks. Both objections were of course over-ruled, one member of committee rightly remarking that an organist had no right to a private opinion, and another suggesting that if he could not manipulate his "knobs" quickly enough he had been imperfectly trained and ought to go back to school. Promises of amendment ended the matter for the time; but it was only last Sunday that I heard the player use the Great organ at the word "death" in one of the hymns; and I am told he changed his stops some thirty times in the first verse of "O worship the King." For myself, I am inclined to let things remain as they are, but unfortunately stockings are now wanted for the Tasmanians, and our wealthy lady threatens, I hear, to go over to a church where the organist always plays softly after sundown. At present I am arranging about a compromise, according to which the morning services will all be taken on the Great organ and the evening services on the Swell, closed.

The choir and the choir practisings have been another source of annoyance to us. We had several old and valued lady-members, who had served us in the choir for over fifty years, and there was a tenor who boasted that he was born in the same year as the Grand Old Man. Now, we had always supposed that voices, like violins, improve with age; and, besides, we all respected that sentiment which leads a singer to wish to die in harness. But our organist evidently had other ideas. No sooner had he settled than he began what he called the "weeding" process. At the first practising he mortally offended one of our veterans by telling her that she had "the finest asthma" he had ever heard; and our octogenarian tenor left at once and for ever after being informed that in future he would have to borrow a voice for choir use. Of course the result of all this was a practically fresh choir who

knew not Joseph—by whom I mean myself—and revered him as little as his organist apparently does. How things go at the practisings I cannot tell from personal observation, for I have never been there; but I learn on good authority that the organist has presented every member with "Music and Morals" Haweis' threepenny "Professor at the Breakfast Table," and has marked the following passage in that entertaining work: "Teachers of theology get a certain look, certain conventional tones of voice, a clerical gait, a professional neckcloth and habits of mind as professional as their externals." I do not know the precise application of these remarks; but I am grieved to say that the new choir have far less regard for the sermon than the old choir had, and I am afraid there has been a reprisal somewhere.

It is hardly necessary to say that we have had endless worry about the selection of the music—about the choice of "settings," the adaptation of particular tunes to particular hymns, and so on. Of course you know that for many hymns in our collection we have a couple of tunes at our option. Well, I would suggest to our organist that the first tune was the better of the two: he would agree, and then when we came to have the hymn on Sunday, behold! it was the second and not the first tune that greeted my ears. At one of our Psalmody committee meetings the pork-butcher suggested that the *Te Deum* should be sung once a month. The organist, who was present, assented at once and—moved I suppose by a courteous consideration for the pork-butcher—mildly inquired what setting would be preferred. Nobody seemed to understand the question, and the pork-butcher replied testily, "Why, *the Te Deum*, of course; there's only one." I saw the organist smile, but the smile went up his sleeve at once, and he said, "Would you know it if I hummed it to you?" Of course the pork-butcher would know it. Then the organist sang:



"That's it; I said there was only *one Te Deum*. Now, let's have that once a month." "Very well," said the organist, "Jackson in F." But when we came to have that *Te Deum*, it wasn't Jackson at all, but Smart. I have no doubt our organist made the choice out of compliment to his own *smart*-ness. At any rate here we are, hopelessly divided on artistic points, and with apparently no prospect of ever agreeing. Mr. Gilbert assuredly made a big mistake when he took the policeman as the crowning type of those whose lot is not a happy one. He should have said the parson.

But now, since you gave me your advice about the choice and management of an organist, I will give you mine in return. I have thought a great deal about the matter, and my conclusions are the result not only of mature deliberation but of friendly consultation with those who have had experience in such things. And in the first place I conclude that it is better to do without a professional organist altogether if he cannot be paid a good salary. I am not selfish; and between ourselves I really do not see why I should get £300 a

year for taking two services on Sunday when my organist, for duties quite as arduous in their way—duties, moreover, which are spread over the week—gets only £20. The organist should get at least—as I think—a third of the minister's stipend; in some churches I know, where the music and not the minister makes the congregation, his pecuniary value is even greater than that of the minister. But, happily for some people, you will never bring the church-going public to see *that*. Of course there are plenty of organists to be got at nominal salaries; but unless you have an enthusiastic amateur or a young man just beginning his professional career, I don't think you will get satisfactory work for a small stipend. At any rate, I am sure you have no right to *demand* it.

Then, as to the mode of choosing an organist. I am not greatly in favour of the plan of setting up a professional man as an umpire in an organ competition. For one thing, the professional man very often has a pupil of his own among the candidates, and—well, you know that to err is human, and I have heard of a case of the kind in which a young fellow who turned out a hopeless incompetent, was recommended by the umpire in preference to men of tried ability. But besides this, it is perfectly evident to me that organ competitions as usually conducted do not bring out the best musicians. I am told—and I believe it—that some of the finest players cannot do themselves justice at a strange organ; and there must be others, excellent men under ordinary conditions of work, whose sensitive, nervous organisation prevents them making even a passable appearance before an umpire. In such competitions it must very often be the man with most "cheek" and self-confidence who comes out at the head of the list, while the man with the best qualities as a musician may find himself at the bottom simply because he has never cultivated the art of being "cocky."

Now, I do not see why organists should not sometimes be "called" in the same way as ministers are "called." A minister is known to have done well in the sphere of work in which he is settled; a vacancy occurs in a congregation ready to offer him a better salary; he is invited to step up higher, and there is an end of the matter. You could not *always* do that with organists, but you might do it very often. Take any one town of considerable size, and you will find men doing splendid musical work in small churches; well, if yours is a large church, offering a higher salary, why not honour the workman by inviting him to fill your appointment? In such a case there need be no examination, no competition.

But if you *must* have a competition, get your men to show what they can do by taking a choir rehearsal and a whole Sunday's duty. The rehearsal is most important. Some organists are organists and nothing more. Some even glory in their inability to drill a choir. "Can't be bothered with that sort of thing," they will tell you. But you don't pay an organist "not to be bothered"; and in making your final decision on the candidates you might very well call the choir in consultation. A church choir knows at once when they have got a man who can drill them properly; and



if you can be sure that there are no personal considerations in the case you will generally be safe in allowing them a voice in the matter. And don't be led away by the merely showy player. A friend of mine gave his vote for a candidate the other day because on his trial Sunday he "let himself go" at the organ (so he put it to me); and now he finds his extempore discourses all driven out of his head by the meaningless trills and shakes and wanton adornments of his organist.

As to "management," there will be very little of that required if you get the right kind of man. An organist who knows his business should, as I now see, be left to attend to it without unnecessary interference. Logically, there is as little reason in my dictating to my organist how he shall play as there is in my organist dictating to me whether I shall preach an evangelical or a doctrinal discourse. Nor would I ever again sanction the calling into being of such a body as a Psalmody Committee. From my own experience, and from the experience of other brethren, I believe these committees to be usually made up of little men who are both ignorant and vainglorious. As a rule they know nothing about music as an art, and their interference leads only to irritation if not to malice, hatred, and all uncharitableness. An organist who has to work under a Psalmody Committee should have £1,000 a year and a ninety-nine years' lease of his appointment.

You will thus see that my views differ very considerably from those you stated to me; but I have a shrewd suspicion that you were fooling me, and that you had your tongue in your cheek all the time you had the pen in your hand. If that be so, you have done our organist no little injustice, for I can assure you he has suffered a good deal more than I have done, since our Psalmody Committee never once met without having your letter before them. I hope you have now come to a better mind in the matter. With all good wishes, believe me, ever yours, —

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

**BRIXTON.**—We regret to hear that Mr. Alfred Rhodes, who has been organist of the Congregational Church for the last twenty-three years, has been obliged to retire, owing to ill health.

**HACKNEY.**—On Saturday, the 9th ult., the annual "At Home" of the choir of the Old Gravel Pit Chapel was held, and it proved to be a very interesting occasion. Tea, refreshments, and supper were liberally served. During the evening a varied programme was admirably rendered. The principal feature of the evening was a presentation to Miss K. E. Cansdale (the esteemed organist) of a handsome gold watch presented by pastor, choir, and friends, also a diamond and ruby ring by Mr. Meyer. The Choirmaster, Mr. C. M. Cox, paid a well-merited tribute to Miss Cansdale for her excellent service to the church and all its institutions, and explained that the lady was shortly to leave for New York, to be happily united in matrimony to a former member of the choir. It was the feeling of choir and friends

that she should not go from their midst without some token of the great regard in which she was held. The Rev. James Irving then made the presentation, also testifying his high appreciation of Miss Cansdale as a fellow worker. Miss Cansdale's father appropriately returned thanks on behalf of his daughter. Messrs. Dawson, Weston, Jeffries and Meyer spoke in high terms of the lady's abilities, and wished her God speed in the new sphere in which she was about to enter.

**HORNSEY.**—The annual choir services in Willoughby Road Wesleyan Church were held on the last Sunday in February, that in the morning being conducted by the Rev. G. Talalun Newton, the resident minister, when the anthems sung by the choir were "I waited for the Lord" (Mendelssohn), and "Sing unto God" (Morey). In the former the duet was sung very sweetly by Misses L. Gray and G. Blakey, whose voices blended excellently. The evening service was conducted by the Rev. James Crabtree (the Superintendent Minister of the Circuit), who preached a very appropriate sermon from Col. iii. 16. During the collection which followed Mr. Lee played with good taste and feeling, as a cornet solo, "Angels ever bright and fair." Then followed a selection of music by the choir, commencing with E. H. Smith's prize anthem, "All hail the power of Jesu's name," in which the solos were sung by Miss Henderson and Mr. G. R. Andrews. A setting as quartet of "The King of love my Shepherd is," by F. S. Olver, an American composer, was sung by Mrs. and Mr. Bradford, with their sons Mr. Percy and Master Stanley, whose voices blended together well. In place of Mrs. Cross, who was suffering from a severe cold, Mrs. Kemp came next with a sympathetic rendering of "O rest in the Lord," and then the choir followed with Gounod's anthem, "The peace of God," the solo parts being taken by Mrs. Crook, Miss Johnson, Mr. Crook, and Mr. Jarrett. The soft passages in this number were especially well done. Handel's "Let the bright Seraphim" was then given by Madame Barter, who, though by no means in good health, sang with artistic skill and finish, Mr. Lee effectively playing the trumpet obligato. The service was brought to a close by a spirited rendering of Handel's chorus, "Let their celestial concerts all unite." The music was under the direction of Mr. J. R. Kilner, the organist, who accompanied throughout the day. In conclusion of these services Carter's sacred cantata, *Placida, the Christian Martyr*, was given on the following Tuesday evening. The solo parts were assigned as follows: to Mr. Workman as representing Nero; Mr. Crook, Metellus; Mr. Scutt, Rufus; Mr. Jarrett, Fabian; Madame Barter, Placida; and Mrs. Kemp, Bertha, the last named, at short notice, replacing Mrs. Cross, who, as on Sunday, was unable to sing. In the hands of these capable artistes it is needless to say that full justice was done to the solos of the work. Mrs. Agnew, Miss Cooper, Messrs. Wilson and Cross constituted an acceptable quartet for the verse part of the first chorus. With the exception of a slight uncertainty in one number the choruses went remarkably well, the choir evidently having put in some good work at rehearsals, especially in the trying male choruses. Mr. R. Wolfenden accompanied with excellent taste and skill on the organ, his playing of the March being heartily encored. Mr. Kilner conducted very efficiently as usual, while Mr. T. G. Barrett made an ideal chairman in charge of the evening's proceedings.

**ISLINGTON.**—The musical society connected with the Islington Presbyterian Church gave a performance of Handel's "Dettingen Te Deum," Mendelssohn's "O come let us sing," and a miscellaneous selection on the 6th ult., under the direction of Mr. John Cook. The soloists were Misses Kate Munro and Florence Glover, and Messrs Braden and Appleby, the last-named in place of Mr. Bantock Pierpoint, who was indisposed.

Mr. Harold E. Mackinlay, A.R.C.O., presided at the organ. — A recital was given in Union Chapel, by Mr. Fountain Meen, on the 12th ult., assisted by Mr. Henry Lewis, violin, Mr. Walter Morrow, trumpet, and Miss A. Simons, vocalist, who was encored for her rendering of "The Promise of Life." Mr. Morrow played (on a piston-trumpet) Dr. Warwick Jordan's "Duo Concertante" (with Mr. Meen), and (on a slide-trumpet) accompanied Miss Simons in "Let the bright Seraphim." Mr. Lewis took part with the organist in an "Andante and Rondo," by Sir G. A. Macfarren, and Merkel's "Adagio." Mr. Fountain Meen's own selections included Hopkins' "Allegro Moderato" and Sir R. P. Stewart's "Concert Fantasia."

KENTISH TOWN.—On Thursday, February 21st, the annual soiree of the Congregational Church Choir was held. A vocal and instrumental programme was provided by the members, with which was interspersed the business of the evening. The Secretary's report reviewed the busy year of 1894. In detailing the numerous engagements which had called for their services, he said they had always been entered into with spirit and enthusiasm, and their efforts in all cases had been much appreciated, and had reflected great credit upon them. The financial statement was then presented and the report adopted. The Chairman (T. Peard, Esq.) gave an interesting account of the past and present organ of the church, as well as of the various organists who had filled that position from time to time. Mr. Geo. H. Lawrence (organist and choirmaster) made a few remarks as to the past and future of the choir, and a vote of thanks was accorded to the Hon. Secretary and Treasurer, Mr. Alex. H. Richards, who was re-elected for the ensuing year. The musical programme was then resumed.

LAMBETH.—The members of the choir at Upton Chapel have lately had an exceedingly busy time, indeed. During the months of January and February, despite the severe weather, there have been very few leisure days; assistance has been rendered to several neighbouring churches, so much so as to draw from the able Choir Secretary the remark at the Annual Church Meeting in February—"One thing at least to us seems pretty clear, we may sing almost anywhere but *here*," a sentence which immediately bore fruit, as a ten days' mission by Messrs. Fullerton and Smith at once monopolised their services. The music at this effort had at least the merit of being unconventional, as anyone who heard the "March of the men of Harlech" and kindred airs of a militant character performed to the accompaniment of organ and two cornets could testify; however, the end sometimes justifies the means, and as good results followed in this case it is as well not to cavil at the musical incongruity. In addition to these engagements, the choir performed Mee Pattison's cantata *Sherwood's Queen* at Lambeth Baths, an immense audience crowding the building in every part. They have also given performances of the same composer's cantatas, *Day and Night* and *A Day with Our Lord*, besides miscellaneous programmes. The choir has been largely augmented and further strengthened by the accession of one or two soloists of more than average merit. On Sunday, March 3, the first of a series of special musical services, with organ and brass instrumental accompaniment, was given, a crowded congregation attending; the service was printed for the use of the congregation, who joined most heartily in the singing, the hymns "When wilt Thou save the people?" (J. Booth) and "Rejoice, ye pure in heart" (H. Ford Benson) going especially well. The order of service was as follows: "Tersanctus" (solo and chorus) (Handel); hymn, "Again as evening's shadow falls" (Southgate); chant, "O sing unto the Lord" (Woodward in C); solo, "There is a green hill" (Gounod);

anthem, "Cast thy burden upon the Lord" (*Elijah*, Mendelssohn), in place of "God is a Spirit"; hymn, "Jesu, the very thought of Thee" to "Upton" (H. Ford Benson), and "Rejoice, give thanks" by the same composer; cornet and organ, "Angels ever bright" (Handel); Vesper Hymn (F. G. Edwards); "Benedictus" (Sir A. C. Mackenzie). It is proposed to repeat these services monthly.

PECKHAM.—The first annual Eisteddfod in connection with Waverley Park Mutual Improvement Society was held in the Public Hall on the 19th ult. under the presidency of F. G. Banbury, Esq., M.P. The Rev. H. Elwyn Thomas, of Newport, Mon., was the conductor. Prizes were offered for songs by soprano, contralto, tenor, and bass vocalists; singing at sight, pianoforte solos, violin solos, essays, impromptu speeches, recitations. All the competitions proved interesting, some being very keen. The adjudicators were: Music, Dr. Dunstan and Messrs. Stokoe and Minshall; Literature, Mr. A. D. Barriball and Mrs. Burnett Smith (Annie S. Swan); Recitations, Messrs. Richardson and Beveridge. Mr. A. J. Baker proved an efficient Hon. Secretary, and M. J. Ernest Blackledge acted as assistant secretary.

#### PROVINCIAL.

BESSES, NEAR MANCHESTER.—On Saturday, the 9th ult., the choir of the Congregational Church held their annual party, the friends numbering nearly eighty persons. After singing the usual grace, the company sat down and partook of a substantial tea. This was followed by a musical performance, which included songs, glees, part-songs and instrumental solos. The room was then cleared, and the company indulged in various recreative games, agreeably interspersed with the serving of refreshments. Altogether an exceedingly pleasant evening was spent, and a hearty vote of thanks was tendered to Mr. and Mrs. Leaver, the host and hostess.

CHELTONHAM.—An organ recital was given in February in Highbury Congregational Church by Mr. A. G. Bloodworth, when an interesting programme was gone through. Miss Jessie Martyn was the vocalist, and Messrs. A. W. H. Hulbert and W. Slader also took part. Mr. Bloodworth gave another recital on the 20th ult., assisted by Mr. D'Arcy De Ferrars as vocalist, and Miss Edwardine Street as harpist, and Mr. W. Slader as violinist. These recitals are growing in popularity, as they well deserve to do.

CHELMSFORD.—Mr. Minshall lectured on "Worship Music" before the Progressive Society in the Congregational Church on Wednesday, February 27th. Mr. Swan, the organist of the church, presided at the organ, and the choir sang the illustrations with excellent effect.

CREWE.—The organ in the Wesleyan Church having been cleaned and revoiced by Messrs. Wadsworth and Bros., Manchester, was re-opened on the 3rd ult. Mr. A. Hough, A.R.C.O., gave an organ recital in the afternoon, vocal music being rendered by the choir, and Miss Bailey, Miss Wright, Miss Jackson, Mr. Duggan, and Mr. J. Davies.

EASTBOURNE.—On Wednesday, the 13th ult., in the Pevensey Road Congregational Church, the oratorio, *The Captives of Babylon*, by G. Shinn, Mus. Bac., was rendered before a large audience by the choir of the church, assisted by a professional orchestra led by Herr Sehr, with Miss Hudson at the piano, and Mr. G. Strange at the organ. The soprano solos were rendered by Miss Piper, who sang expressively, "Banished from all they held sacred and dear;" by Miss J. Farcey, whose clear soprano voice was well suited to "As for our Harps" and "Down from the Willows;" and by Miss Fitt, who rendered "Hearken to the Lord Jehovah." The contralto solos were sung by Miss Dallaway, who possesses a voice of much promise,

and who rendered with artistic feeling "A voice was heard in Ramah," and by Miss Wilmshurst, who sang "Belshazzar's scoffing tongue hath ceased." Misses Piper and Dallaway joined in the duett, "O for the wings of a dove," and Misses J. Farcey and E. Fitt in "If I forget thee, O Jerusalem." The tenor solos were entrusted to Messrs. Glanville, Uphill, and Deveries, the bass to Messrs. Coomber and Caffyn. A word of praise is due to the chorus for the spirit and precision with which they sang the numbers allotted to them. Those choruses calling for special mention being "By the waters of Babylon," "Who is Cyrus?" "Hark, hark, they come," and "Break forth into joy." The Choirmaster, Mr. E. G. Bayley, conducted, and the net proceeds, to be given to Miss Lee's Eastbourne Orphan Home, will amount to about £7.

HUNTINGDON.—An organ recital was given in Trinity Church on the 4th ult. by Mr. W. L. Luttman, of Cambridge. His programme included selections from the works of Merkel, Calkin, Beethoven, Lemmens, and Bach.

LISCARD.—A very effective rendering of *The Daughter of Jairus* was recently given in the Congregational Church by the choir, assisted by a stringed orchestra, numbering together nearly fifty performers. Mr. F. Egerton Smith was at the organ, Mr. J. Monkhouse led the orchestra, and Mr. J. Frank Shepherdson (organist of the church) was the conductor. Mrs. A. Simnett, who possesses a very sweet voice, sang the soprano parts with much feeling. The tenor parts had been allotted to Mr. G. W. Edwards, but he was unfortunately suffering from a severe cold, and Mr. Sprigings very kindly undertook at a moment's notice to take a portion of the music. Mr. C. B. Reader gave a very intelligent rendering of the bass solos. One of the most effective passages was "The Wailing Chorus" of women. The Chorus of Unbelievers (tenors and basses) also proved exceedingly striking; but the finest effect was doubtless produced in the rousing chorus "Awake, thou that sleepest." The exquisite duet between the soprano and tenor, "Love Divine, all love excelling," was marked by great taste and feeling; and the trio and chorus, "To Him who left His throne on high," fitly closed a performance which was extremely creditable to all who took part in it, and was much enjoyed by the congregation. The pastor, the Rev. J. H. Gwyther, B.A., gave a short and very appropriate address on "The place of music in worship." During one of the rehearsals, the choir presented Mr. Shepherdson, the highly-esteemed hon. organist, with three volumes of music as a token of their esteem. Mr. J. Raffles Bulley, J.P., an old member of the choir, made the presentation.

TUNBRIDGE WELLS.—Mr. A. G. B. Archer, organist of Mount Pleasant Congregational Church, has been appointed organist of St. Peter's Church, Pembury.

WELLINGBOROUGH.—Mr. Maurice Child, who has recently resigned his position as organist and choirmaster of the Wesleyan Church, has been presented with an illuminated address, together with a purse of seven guineas, and a miniature album containing a list of the subscribers. The Sunday School choir also presented a handsome set of carvers in morocco case.

### To Correspondents.

A READER who is Hon Sec. of a choral society says they perform nothing but sacred works. The chorus is composed of men and boys only, and he enquires if there is any other similar society so constituted. We shall be glad to hear from any of our readers who can give an affirmative reply.

ALLEGRO.—It was not advertised in any paper, so the general public knew nothing of it.

LEX.—We think you are right in demanding three months' salary. If no satisfactory arrangement can be made you will have to issue a summons in the County Court.

ORGANIST.—No. 6 of the *Organist's Magazine of Voluntaries*.

The following are thanked for their letters:—A. G. B. (Cheltenham); C. T. (Dover); B. P. (Highbury); M. S. (Birmingham); W. T. R. (Durham); F. F. (Machynlleth); S. D. O. (Aberdeen); W. W. (Bournemouth); J. T. (Cromer).

### Staccato Notes.

A WELSH Festival Service was held at St. Paul's Cathedral on Feb. 28th, when the entire service was conducted in the native language.

DR. TROUTBECK has been appointed Precentor of Westminster Abbey in place of Mr. Flood-Jones, who recently died after occupying the position for many years.

A GRAND festival performance of the *Messiah* is to be held at the Foundling Hospital. The last festival on a similar scale was held sixty years ago under Sir George Smart.

PROFESSOR BRIDGE, of Westminster Abbey, has just come into possession of a manuscript score of Purcell's great *Te Deum* and *Jubilate*, in the composer's handwriting. It is said to differ materially from the edition of Dr. Boyce, and it will, no doubt, be heard, as far as possible, in its original form, at the festival performance in commemoration of the bicentenary of Purcell's death this year.

MR. AUGUST MANNS has been ill.

THE Richter Concerts will commence May 20th.

MR. ALFRED GERMAN REED died on the 10th ult.

MR. HENRY LAZARUS, the eminent clarinet player, died last month at the age of eighty.

MADAME PATTI is to receive £2,400 for six representations at Covent Garden Opera this season.

HERR BURMESTER, a young violinist of marvellous executive ability, made his *début* at the Symphony Concert on the 14th ult.

MR. CORNEY GRAIN died on the 16th ult.

MRS. GERMAN REED died on the 18th ult.

MADAME ENRIQUEZ has gone on tour in Australia.

SIGNOR GARCIA has just reached ninety years of age. He is still full of activity as a teacher of singing.

THE adjudicators in Messrs. Curwen's Musical Competition have now awarded the prizes as follows:—£50 for the best sacred cantata, to Mr. J. Allanson Benson, of Harrogate, for his cantata entitled "Christ at Nain"; £25 for the best Sunday School sacred cantata, to Miss Eva M. Lennox, of Canada; £15 for the best chorus-glee or part-song, to Mr. Jos. Seymour, Mus. Bac., of Dublin, for his glee "Lodore." Messrs. Curwen have also purchased the following works, which were honourably mentioned by the adjudicators:—"Daniel in Babylon," sacred cantata by Mr. E. Ouseley Gilbert; "The Birth of Jesus," Sunday School cantata, by Mr. Arthur Berridge; "Moses in the Bulrushes," Sunday School cantata, by Mr. F. C. Maker. Also the following chorus-glees: "Song of the Winds," by Miss Edith Sweptstone; "Norwegian Smugglers' Song," by Mr. H. Waldo Warner; and "Sound up the fife and tabor," by Mr. T. Mee Pattison.

The oldest chorister at St. George's Chapel, Windsor, has passed away by the death of Mr. Frederick Marriott, at his residence in the Horseshoe Cloisters, from influenza and bronchitis. Mr. Marriott, who was eighty-two years of age, had sung in the choir for about half a century, and also for some years at Eton College. He had assisted at most of the Royal marriages and funerals that have taken place during the Queen's reign.





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and who rendered with artistic feeling "A voice was heard in Ramah," and by Miss Wilmshurst, who sang "Belshazzar's scoffing tongue hath ceased." Misses Piper and Dallaway joined in the duett, "O for the wings of a dove," and Misses J. Farcey and E. Fitt in "If I forget thee, O Jerusalem." The tenor solos were entrusted to Messrs. Glanville, Uphill, and Deveries, the bass to Messrs. Coomber and Caffyn. A word of praise is due to the chorus for the spirit and precision with which they sang the numbers allotted to them. Those choruses calling for special mention being "By the waters of Babylon," "Who is Cyrus?" "Hark, hark, they come," and "Break forth into joy." The Choirmaster, Mr. E. G. Bayley, conducted, and the net proceeds, to be given to Miss Lee's Eastbourne Orphan Home, will amount to about £7.

HUNTINGDON.—An organ recital was given in Trinity Church on the 4th ult. by Mr. W. L. Luttman, of Cambridge. His programme included selections from the works of Merkel, Calkin, Beethoven, Lemmens, and Bach.

LISCARD.—A very effective rendering of *The Daughter of Jairus* was recently given in the Congregational Church by the choir, assisted by a stringed orchestra, numbering together nearly fifty performers. Mr. F. Egerton Smith was at the organ, Mr. J. Monkhouse led the orchestra, and Mr. J. Frank Shepherdson (organist of the church) was the conductor. Mrs. A. Simnett, who possesses a very sweet voice, sang the soprano parts with much feeling. The tenor parts had been allotted to Mr. G. W. Edwards, but he was unfortunately suffering from a severe cold, and Mr. Spriggings very kindly undertook at a moment's notice to take a portion of the music. Mr. C. B. Reader gave a very intelligent rendering of the bass solos. One of the most effective passages was "The Wailing Chorus" of women. The Chorus of Unbelievers (tenors and basses) also proved exceedingly striking; but the finest effect was doubtless produced in the rousing chorus "Awake, thou that sleepest." The exquisite duet between the soprano and tenor, "Love Divine, all love excelling," was marked by great taste and feeling; and the trio and chorus, "To Him who left His throne on high," fitly closed a performance which was extremely creditable to all who took part in it, and was much enjoyed by the congregation. The pastor, the Rev. J. H. Gwyther, B.A., gave a short and very appropriate address on "The place of music in worship." During one of the rehearsals, the choir presented Mr. Shepherdson, the highly-esteemed hon. organist, with three volumes of music as a token of their esteem. Mr. J. Raffles Bulley, J.P., an old member of the choir, made the presentation.

TUNBRIDGE WELLS.—Mr. A. G. B. Archer, organist of Mount Pleasant Congregational Church, has been appointed organist of St. Peter's Church, Pembury.

WELLINGBOROUGH.—Mr. Maurice Child, who has recently resigned his position as organist and choirmaster of the Wesleyan Church, has been presented with an illuminated address, together with a purse of seven guineas, and a miniature album containing a list of the subscribers. The Sunday School choir also presented a handsome set of carvers in morocco case.

### To Correspondents.

A READER who is Hon Sec. of a choral society says they perform nothing but sacred works. The chorus is composed of men and boys only, and he enquires if there is any other similar society so constituted. We shall be glad to hear from any of our readers who can give an affirmative reply.

ALLEGRO.—It was not advertised in any paper, so the general public knew nothing of it.

LEX.—We think you are right in demanding three months' salary. If no satisfactory arrangement can be made you will have to issue a summons in the County Court.

ORGANIST.—No. 6 of the *Organist's Magazine of Voluntaries*.

The following are thanked for their letters:—A. G. B. (Cheltenham); C. T. (Dover); B. P. (Highbury); M. S. (Birmingham); W. T. R. (Durham); F. F. (Machynlleth); S. D. O. (Aberdeen); W. W. (Bournemouth); J. T. (Cromer).

### Staccato Notes.

A WELSH Festival Service was held at St. Paul's Cathedral on Feb. 28th, when the entire service was conducted in the native language.

DR. TROUTBECK has been appointed Precentor of Westminster Abbey in place of Mr. Flood-Jones, who recently died after occupying the position for many years.

A GRAND festival performance of the *Messiah* is to be held at the Foundling Hospital. The last festival on a similar scale was held sixty years ago under Sir George Smart.

PROFESSOR BRIDGE, of Westminster Abbey, has just come into possession of a manuscript score of Purcell's great *Te Deum* and *Jubilate*, in the composer's handwriting. It is said to differ materially from the edition of Dr. Boyce, and it will, no doubt, be heard, as far as possible, in its original form, at the festival performance in commemoration of the bicentenary of Purcell's death this year.

MR. AUGUST MANNS has been ill.

THE Richter Concerts will commence May 20th.

MR. ALFRED GERMAN REED died on the 10th ult.

MR. HENRY LAZARUS, the eminent clarinet player, died last month at the age of eighty.

MADAME PATTI is to receive £2,400 for six representations at Covent Garden Opera this season.

HERR BURMESTER, a young violinist of marvellous executive ability, made his *début* at the Symphony Concert on the 14th ult.

MR. CORNEY GRAIN died on the 16th ult.

MRS. GERMAN REED died on the 18th ult.

MADAME ENRIQUEZ has gone on tour in Australia.

SIGNOR GARCIA has just reached ninety years of age. He is still full of activity as a teacher of singing.

THE adjudicators in Messrs. Curwen's Musical Competition have now awarded the prizes as follows:—£50 for the best sacred cantata, to Mr. J. Allanson Benson, of Harrogate, for his cantata entitled "Christ at Nain"; £25 for the best Sunday School sacred cantata, to Miss Eva M. Lennox, of Canada; £15 for the best chorus-gee or part-song, to Mr. Jos. Seymour, Mus. Bac., of Dublin, for his glee "Lodore." Messrs. Curwen have also purchased the following works, which were honourably mentioned by the adjudicators:—"Daniel in Babylon," sacred cantata by Mr. E. Ouseley Gilbert; "The Birth of Jesus," Sunday School cantata, by Mr. Arthur Berridge; "Moses in the Bulrushes," Sunday School cantata, by Mr. F. C. Maker. Also the following chorus-gees: "Song of the Winds," by Miss Edith Swepstone; "Norwegian Smugglers' Song," by Mr. H. Waldo Warner; and "Sound up the life and labor," by Mr. T. Mee Pattison.

THE oldest chorister at St. George's Chapel, Windsor, has passed away by the death of Mr. Frederick Marriott, at his residence in the Horseshoe Cloisters, from influenza and bronchitis. Mr. Marriott, who was eighty-two years of age, had sung in the choir for about half a century, and also for some years at Eton College. He had assisted at most of the Royal marriages and funerals that have taken place during the Queen's reign.



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